

# L. M. GOTTSCHALK

## KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
s Op. 2. Bamboula, Danse de Nègres . . . . .	1 50
m " 3. La Savane . . . . .	1 —
m " 4. Ossian. 2 Ballades . . . . .	— 80
m " 5. Le Bananier, Chanson nègre . . . . .	— 60
m " 6. Colliers d'or, 2 Mazurkas . . . . .	à — 60
m " 8. La Moissonneuse, Mazurka . . . . .	— 80
s " 9. Le Songe d'une nuit d'été, Caprice . . . . .	— 80
s " 10. La Chasse du jeune Henri . . . . .	2 —
m " 11. Le Mancenillier, Sérénade . . . . .	1 20
m " 12. Danse ossianique . . . . .	1 —
m " 13. Jérusalem (J. Lombardi) Fantaisie . . . . .	1 50
s " 14. La Jota Aragonesa . . . . .	— 60
s " 15. Le Banjo . . . . .	1 —
m " 16. Dernière espérance . . . . .	1 —
m " 17. Marche de nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka . . . . .	— 80
s " 22. Souvenir d'Andalousie . . . . .	1 —
s " 23. Chant du Soldat . . . . .	1 50
m " 24. Sospiro, Valse poétique . . . . .	1 —
m " 25. Les Follets, Polka brillante . . . . .	— 60
m " 26. Ricordati, Méditation . . . . .	— 80
m " 27. La Naiade, Polka de salon . . . . .	1 —
m " 28. Reflets du passé, Méditation . . . . .	— 80
s " 29. Apothéose, Marche solennelle . . . . .	1 50
m " 30. Minuit à Séville, Caprice . . . . .	1 20
s " 31. Souvenir de Porto-Rico . . . . .	1 20
m " 32. Pastorella e Cavagliere, Caprice . . . . .	1 50
s " 33. Danza . . . . .	1 20
s " 34. Columbia, Caprice américain . . . . .	1 50
m " 35. La Gitanela, Caprice . . . . .	— 80
m " 36. Fantôme de bonheur, Caprice . . . . .	1 20
m " 37. Ojos Criollos (Les yeux créoles) . . . . .	— 60
s " 38. Manchega, Etude de concert . . . . .	1 —
s " 39. Souvenir de la Havane . . . . .	1 20
s " 40. Printemps d'Amour, Mazurka . . . . .	1 20
ss " 41. God save the Queen . . . . .	1 —
s " 42. La Chute de feuilles, Nocturne . . . . .	1 50
s " 43. Polonia . . . . .	1 50
m " 44. O ma charmante! épargnez moi! Caprice . . . . .	— 80
m " 45. Suis-moi! Caprice . . . . .	1 —
s " 46. Murmures éoliens . . . . .	1 50
m " 47. Berceuse (Cradle song) . . . . .	— 80
s " 48. L'Union, Airs américains . . . . .	1 50
m " 49. La Colombe (The Dove), petite Polka . . . . .	1 —

	n. M.
m Op. 50. Réponds-moi, Danse cub., arr. par C. Wachtmann . . . . .	— 80
s " 51. Home, sweet home (Charme du Foyer) . . . . .	1 —
s " 52. Miserere du Trovatore, Paraphrase . . . . .	1 50
s " 53. La Gallina, Danse cubaine, arr. par C. Wachtmann . . . . .	1 —
s " 54. Impromptu . . . . .	1 50
s " 55. Le Cri de Délivrance . . . . .	1 50
m " 56. Caprice élégiaque . . . . .	1 —
s " 57. Grand Scherzo . . . . .	1 20
s " 58. Trémolo, Etude . . . . .	1 20
m " 59. Pasquinade, Caprice . . . . .	— 60
m " 60. Morte! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 62. Pensée poétique . . . . .	— 60
s " 63. Dernier amour, Etude . . . . .	1 —
s " 64. Bataille, Etude . . . . .	1 50
m " 65. Solitude . . . . .	— 80
m " 66. Ses Yeux, Polka . . . . .	1 50
m " 67. Grande, Tarantelle . . . . .	1 80
ss " 68. La Favorite, Fantaisie . . . . .	2 —
s " 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien . . . . .	1 80
m " 70. Jeunesse, Mazurka brillante . . . . .	— 80
m " 71. Orfa, Grande Polka de salon . . . . .	— 80
m " 72. Radieuse, Grande Valse de concert . . . . .	1 20
s " 85. 6 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 86. Danse des Sylphes. Oeuvre posthume . . . . .	1 80
s " 87. 7 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 88. Hercule, Etude. Oeuvre posthume . . . . .	1 50
ss " 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume . . . . .	1 80
s " 90. 8 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	2 —
s " 91. Variations sur l'Hymne Portugais . . . . .	2 —
m Amour chevaleresque, Caprice . . . . .	1 —
m Andante de la Nuit des Tropiques . . . . .	1 50
m Le Chant du Martyr . . . . .	1 —
m Dans les Nuages, Schottisch . . . . .	1 —
s Galop de concert, Caprice . . . . .	— 80
s Mazurka . . . . .	— 60
s La Mélancolie, Etude d'après Godefried . . . . .	1 —
m Pensive, Polka-Rédowa . . . . .	— 80
m Le Poète mourant, Méditation . . . . .	— 60
m La Sourire d'une jeune Fille, Grande Valse . . . . .	1 —
m Souvenir des Ardennes, Mazurka de salon . . . . .	1 20
m Souvenir de Bal, Caprice . . . . .	— 80

Zu vier Händen.

	n. M.
m Op. 5. La Bananier, Chanson nègre . . . . .	— 80
m " 14. La Jota Aragonesa, Caprice . . . . .	— 80
m " 16. Dernière Espérance. Méditation . . . . .	1 —
m " 17. Marche de Nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka sentimentale . . . . .	1 —
m " 22. Souvenir d'Andalousie . . . . .	1 50
m " 37. Ojos Criollos (Les yeux créoles), Caprice brill. . . . .	— 80
m " 40. Printemps d'Amour. Mazurka . . . . .	1 20
m " 47. Berceuse . . . . .	1 —
m " 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant . . . . .	1 20
s " 52. Miserere du Trovatore . . . . .	1 50

	n. M.
m Op. 53. La Gallina, Danse cubaine . . . . .	1 20
s " 58. Trémolo, Grande étude . . . . .	1 80
m " 59. Pasquinade, Caprice . . . . .	— 80
m " 60. Morte!! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 66. Ses Yeux, Polka de concert . . . . .	1 50
m " 67. Grande Tarantelle . . . . .	1 80
s " 69. Grande Fantaisie triomphale sur l'Hymne national brésilien . . . . .	1 80
m " 71. Orfa, Grande Polka de salou . . . . .	— 60
m " 72. Radieuse Valse de concert . . . . .	2 —
m Le Poète mourant, Méditation . . . . .	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

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LONDON  
SCHOTT & Co

BRÜSSEL  
SCHOTT FRÈRES

PARIS  
MAX ESCHIG

# Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

Copyright 1911 by B. Schott's Sohne.

No 112

# LES MUSES DANS LA FORET

RONDO

XVIII<sup>me</sup> Siècle

Recueilli par  
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

PIANO

Copyright 1910 by B. Schott's Sohne

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# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

Copyright 1891 by H.B. STEVENS & Co.

# GIPSY'S LAMENT

Zigeunerklage

Who calls?

One that attends your ladyship's command.  
(Two Gentlemen of Verona)

My voice is ragged; I know I cannot please you.  
I do not desire you to please me, I do desire you to sing:  
(As you like it.)

George Aitken  
Op. 20

Copyright 1912 by B. Schott's Sohne

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG - LONDON - BRUXELLES - PARIS

116

à M<sup>r</sup> Jules Fontana



# LA GITANELLA

Caprice caractéristique  
pour le

PIANO

— par —

## L. M. Gottschalk.

OP. 35.

N<sup>o</sup> 16265.

Pr

Propriété des Editeurs.




Printed in Germany.

# LA GITANELLA

### Caprice caractéristique

L.M. Gottschalk Op.35.

**Moderato.**  = 69.

Moderato. ♩ = 69.

PIANO.

*p* Ped. \*

*stacc. e martellato*

*stridente ma. p*

*m.g.*

*mf*

*f*

*mf*

The musical score consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second system includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The third system features a staccato (*stacc.*) marking and a crescendo (*cres.*) marking. The fourth system includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The fifth system begins with a piano (*p*) dynamic and a fortissimo (*f*) dynamic, followed by a section marked *Silenzio.* and *brillante rapido strepitoso.*

The notation also includes various articulation marks such as slurs, ties, and accents. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The second system includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The third system features a staccato (*stacc.*) marking and a crescendo (*cres.*) marking. The fourth system includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The fifth system begins with a piano (*p*) dynamic and a fortissimo (*f*) dynamic, followed by a section marked *Silenzio.* and *brillante rapido strepitoso.*

*Ben cantato.  
legato*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*


*con spirito.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

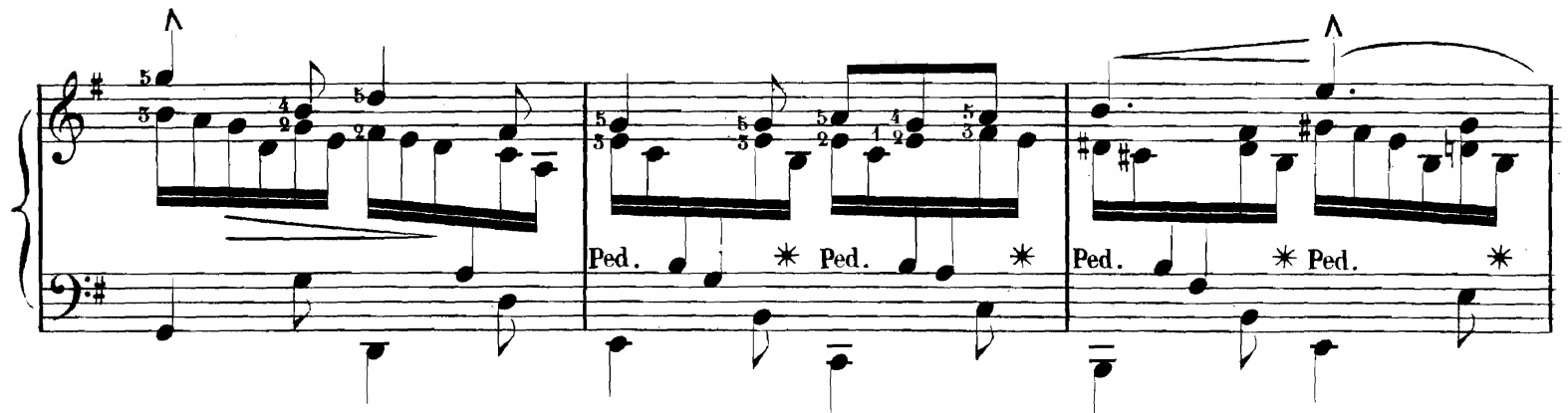
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

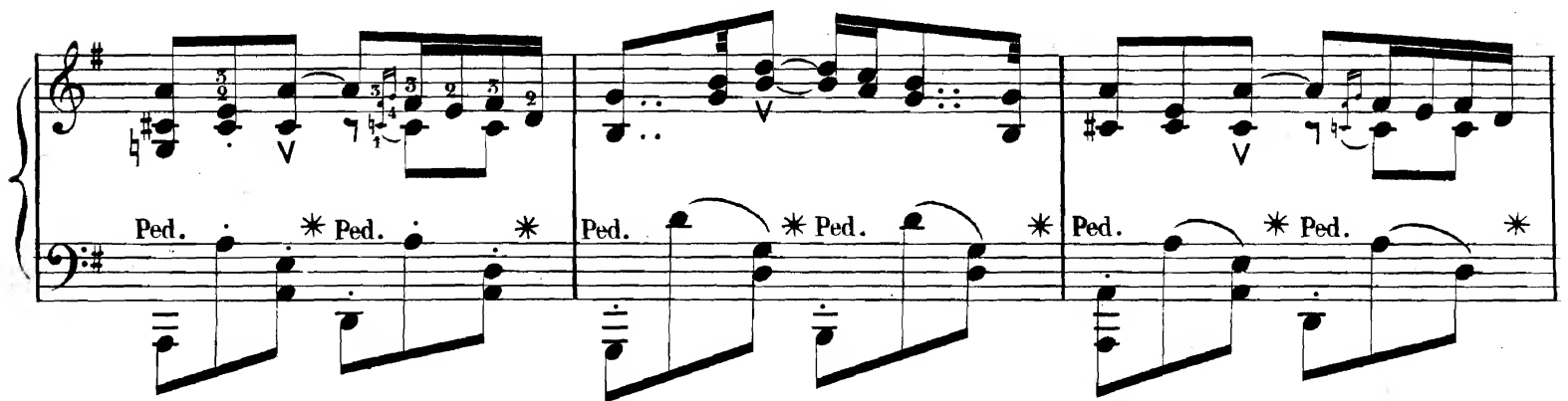
*ben legato marcato il canto.*



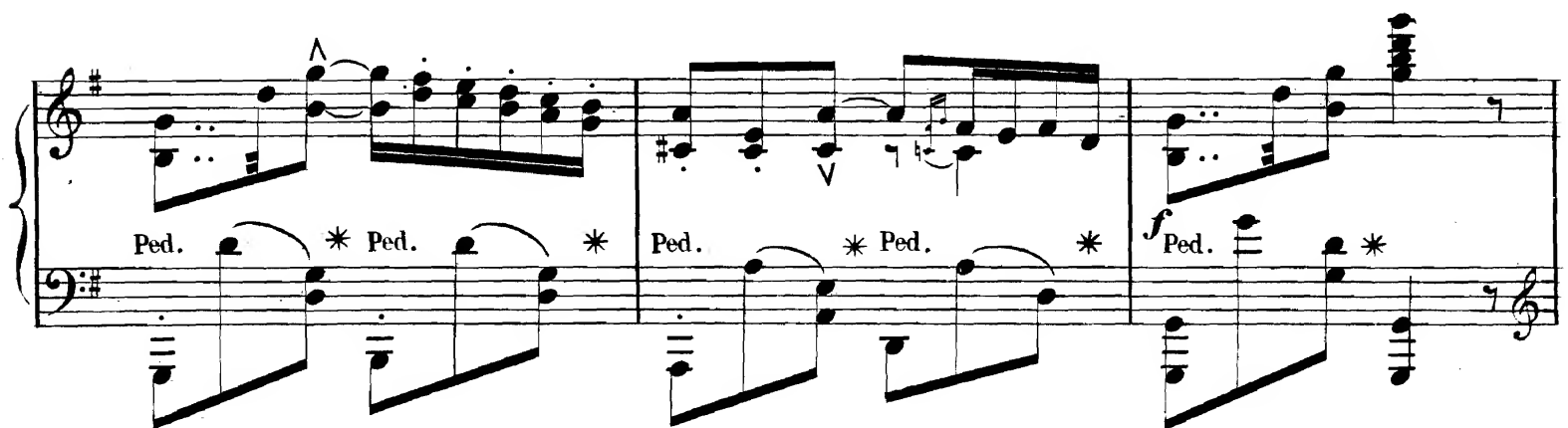
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and time signature. It contains three measures of music, each starting with a 'Ped.' marking and followed by an asterisk. The notes in the lower staff are sustained across the measures.



The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and time signature. It contains three measures of music, each starting with a 'Ped.' marking and followed by an asterisk. The notes in the lower staff are sustained across the measures.



The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and time signature. It contains three measures of music, each starting with a 'Ped.' marking and followed by an asterisk. The notes in the lower staff are sustained across the measures.



The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a slur over the notes. The lower staff is in bass clef with the same key signature and time signature. It contains three measures of music, each starting with a 'Ped.' marking and followed by an asterisk. The notes in the lower staff are sustained across the measures.

Animato.  
legg.

*p* scintillante.

2 Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

*pp*

Ped. \* Ped. \* Ped. \* Ped. \*

*ritenuto.* *ritard.*

Ped. \* Ped. \* Ped. \* Ped. \*

Tempo I<sup>o</sup>

*PPP morendo.* *m.g.* *stacc. e martellato.*

Ped. \* Ped. \* Ped. \*



The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above or below the staves.

**System 1:** The first staff begins with the instruction *stridente ma p*. The second staff contains the instruction *m.g. Ped.* and a series of notes with a crescendo hairpin.

**System 2:** The first staff contains the instruction *scintillante. 8*. The second staff contains the instruction *p legg: Ped. #* and a series of notes with a crescendo hairpin.

**System 3:** The first staff contains the instruction *cres.* and a series of notes with a crescendo hairpin. The second staff contains the instruction *Ped. \** and a series of notes with a crescendo hairpin.

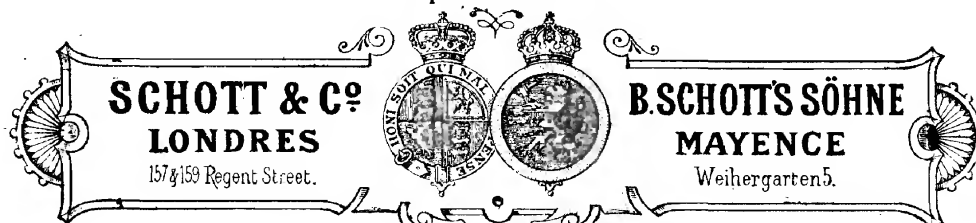
**System 4:** The first staff contains the instruction *p legg:* and a series of notes with a crescendo hairpin. The second staff contains the instruction *f Ped. b \** and a series of notes with a crescendo hairpin.

**System 5:** The first staff contains the instruction *Silenzio* and a series of notes with a crescendo hairpin. The second staff contains the instruction *brillante rapido strepitoso.* and a series of notes with a crescendo hairpin. The final staff contains the instruction *Ped. ff \** and a series of notes with a crescendo hairpin.

# COMPOSITIONS PAR E. KETTERER

	M. Pf.		M. Pf.
Op. 121. Boute-en-Train, Galop, Edition simplifiée	1 75	Op. 163. Le Capitaine Henriot, Caprice	1 50
" 122. Ah! Quel plaisir d'être Soldat, de La Dame blanche, Transcription	1 50	" 163bis. Les Absents, de Poise, Transcription	1 50
" 123. La Retraite des Gardes françaises, Caprice	1 25	" 164. La Flûte enchantée, Fantaisie	1 50
" 124. Les Echos d'Espagne, Mosaïque sur les Chansons d'Yradier	1 75	" 167. Le Saphir de David, Fantaisie	1 75
" 125. La Tradita, Romance d'Arditi	1 25	" 168. Macbeth, Valse	1 75
" 126. Così fan tutte, Fantaisie	1 75	" 169. Crispino e la Comare, de Ricci, Fantaisie	1 75
" 127. La Forza del destino, Transcription	2 —	" 170. L'Africaine, Fantaisie	2 —
" 128. Faust de Gounod, Fantaisie	1 75	" 172. Le Pré aux clercs, Fantaisie	1 75
" 129. La Reine de Saba, Fantaisie	2 —	" 173. L'ame de la Pologne, Cantique de G. Duca, Transcription	1 75
" 130. Voici le Soleil, Valse	1 75	" 176. Roland à Roncevaux de Mermel, 2 Transcriptions	
" 131. La Mule de Pédro, Transcription	2 —	No. 1. Trio „Mon coeur se brise“	1 50
" 133. Giselle, Ballet d'Adam Divertissement	1 75	2. Finale „Superbes Pyrénées“	1 25
" 134. Les Vêpres siciliennes, Transcription	2 —	" 177. Chant du Lido, Nocturne	1 50
" 135. Rêve d'Enfant, Mélodie de Nibelle	1 50	" 178. Canzonetta	1 75
" 136. Zampa, Illustration	2 —	" 179. Les Folies, Allegro-Galop	1 75
" 137. Les Troyens à Carthage de Berlioz, Fantaisie	1 75	" 180. Souvenir de Florence, Romance de Mattiozzi	1 75
" 138. Soirée vénitienne, Barcarolle	1 25	" 181. Mabel, Valse de D. Godfrey, Transcription	2 —
" 139. Le Chant de Bivouac de Kücken, Transcription	1 25	" 182. Don Bucefalo, de Cagnoni, Transcription	1 50
" 140. Beaux-Jours, vous n'êtes plus! Etude	1 50	" 183. Marche Arménienne	1 25
" 141. Marche Styrienne	1 75	" 184. Chanson mauresque de la Fiancée d'Abydos, de Barthe	1 50
" 142. Prière de Moïse, de Rossini, Transcription	2 —	" 185. La Proscrite, Mélodie, Transcription	1 75
" 143. Valse des Dominos, grande Valse sur des motifs de Caussinus	1 50	" 186. Le Voyage en Chine, de Bazin, Fantaisie	1 75
" 144. Madrilène	1 25	" 187. Colinette à la Cour, Choeur de Grétry, Transcription	1 —
" 145. Rigoletto, Transcription	2 25	" 189. Chansons espagnoles, Fantaisie de concert	2 —
" 146. A Grenade, Ariette espagnole de Rossini, Transcription	1 75	" 190. Nocturne-Mazurka sur un motif du ballet de la Fidenzata Valacca	1 25
" 147. Les Amours du Diable, Fantaisie	1 75	" 191. Don Juan, Fantaisie	1 75
" 148. Chanson arabe de l'opéra Lara, Transcription	1 50	" 192. La Rentrée au camp., Marche	1 50
" 150. Norma, Fantaisie	1 75	Edition simplifiée	1 50
" 151. I Puritani, Fantaisie	1 75	" 193. Soir d'été, Mélodie	1 25
" 152. Le Barbier de Séville, Fantaisie	2 25	" 194. La Violette (Das Veilchen) de Mozart, Transcription	1 25
" 153. Betty de Donizetti, Fantaisie	2 —	" 195. Valse des Fées	1 75
" 154. La Traviata, Transcription	2 75	" 196. Toast, Chanson à boire	1 50
" 155. Les Chevaliers d'Avenel, Ballade écossaise	1 50	" 197. Rêve perdu, Ballade	1 50
" 156. Valse des Roses	1 75	" 198. Chanson mauresque	1 50
" 157. Macbeth, Transcription	2 —	" 199. Semiramis, Souvenirs	1 75
" 158. Douce Espérance, Nocturne	1 50	" 200. L'Elisire d'Amore, Souvenirs	2 —
" 159. Soirée polonaise	1 50	" 201. José-Maria, de J. Cohen, Fantaisie	1 75
" 160. Le Chant du Nautonnier	1 25	" 202. Si vous n'avez rien à me dire, Romance de M <sup>me</sup> de Rothschild.	
" 161. Nuit d'Orient, Réverie	1 25	Transcription de Concert	1 25
" 162. Noël, Chant religieux	1 75	" 202bis. Transcription de Salon	1 —

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